

# DESIGN

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## THE ADAPTABILITY OF THE TREE TO DESIGN

*Ida Wells Stroud*

TO compositions or designs made in almost any shape the tree is such an adaptable subject that very often when one is undecided as to what to use it is easy and natural to settle upon the tree as most suitable. Its shape conforms so readily to the circle, square, tall, upright rectangle or the long horizontal panel. The latter panels offered great opportunity for the spreading tree with trunks twisted and turned by time and branches hanging low and long across the sky, suggesting wind swept places or happy haunts for birds. So it was the one chosen as the shape for the class problem here illustrated.

All compositions were considered as problems in space division first and foremost, the students striving for beautifully balanced proportions of sky, ground, and tree shapes. The small figures and flowers or animals included in the foregrounds were put in after the large proportions were established as a trimming or to embellish certain surfaces that would otherwise be too plain and rather uninteresting without them. Then what charming opportunity they offer for introducing and repeating bright spots of color that some times sparkle like jewels and add much zest to the effect.

Of course one should not place the principal large mass right in the middle of the composition, but should have it nearer to one side, so that the remaining spaces shall be larger or smaller than the area occupied by the tree shape. Do not have a conspicuous division line between ground and sky just half way from top to bottom, thereby giving the effect of the same amount of sky and ground.

These are just some of the old facts that we were taught, perhaps in the grades in school, but still very often forgot-

ten unless our attention is repeatedly called to them, or they are pointed out in the drawings.

We start all work in charcoal, black and white on a charcoal tone of grey, which is first put on and rubbed down carefully with a sponge rubber. It is a soft black rubber, somewhat like a rubber sponge, used exclusively for this purpose. After this, the black tones are applied with the charcoal directly laid on as smoothly as possible. After the grey and black pattern is satisfactory, the lighter shapes are added by wiping out some of the grey with a small paper stamp, and using a chamois for still lighter ones. The high lights are gone over after the chamois process with a kneaded rubber. Some were done in black and white only.

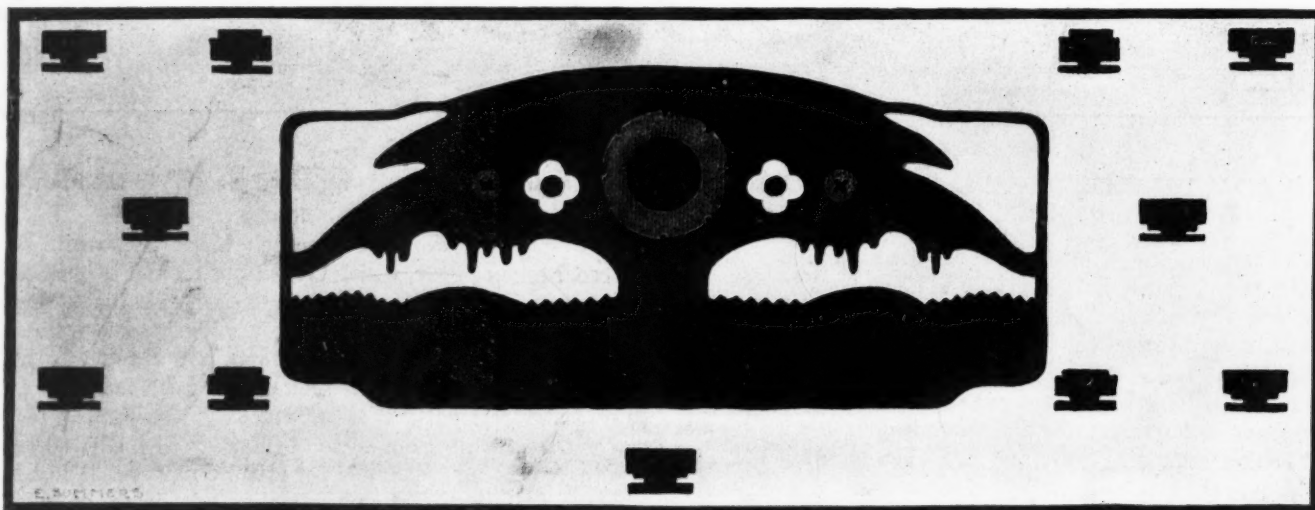
The composition is then fixed and traced onto Lalanne Charcoal paper, which has been toned with raw sienna and black very thinly applied with plenty of water to wet paper laid over a wet blotter. This is put aside for awhile to become almost dry, and tightly tacked down to keep it smooth, before the other colors are applied. All shapes that are black in the charcoal drawing are then painted some dark cool color and when this is quite dry the color chosen to show the next darkest value goes on until the lighter ones are painted in light, bright warm colors.

Sometimes after the whole has been colored and dried, it is stroked down with a large, flat, bristle brush so that the colors are transparent, and appear to be dyed into the paper. This is often done several times, for although it consumes time, the effect is well worth it.

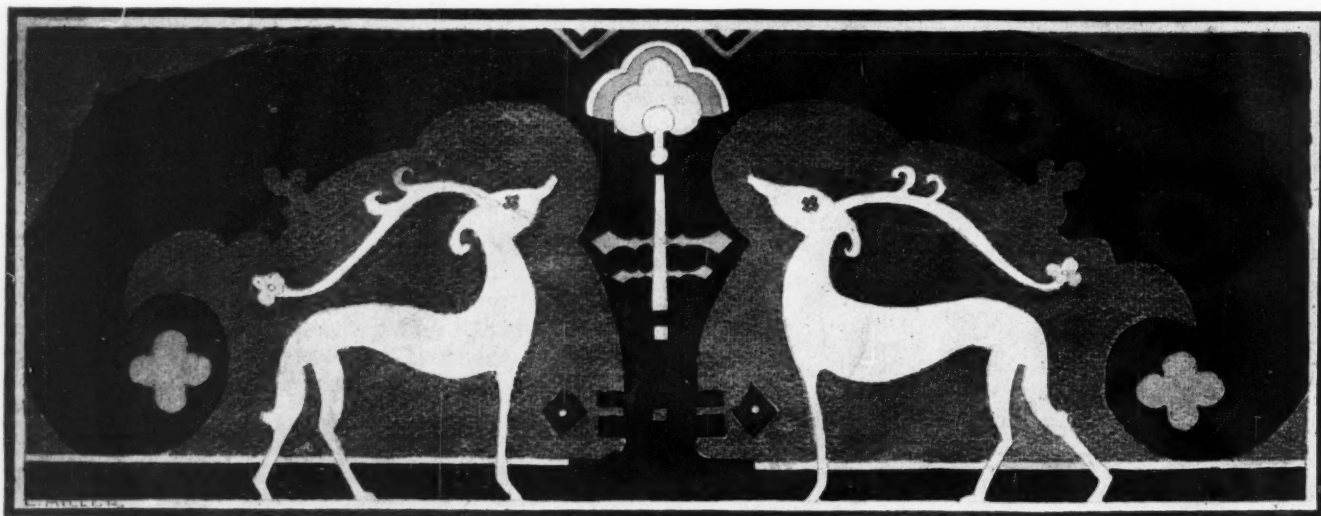
How easy it is to bend the blowing boughs and branches of a tree with old gnarled trunk to agreeably fill and harmonize with the curving shape of a circle, especially if the tree be a grand old one bent with age.

*(Continued on Page 66)*





E. Sommers



L. Miller

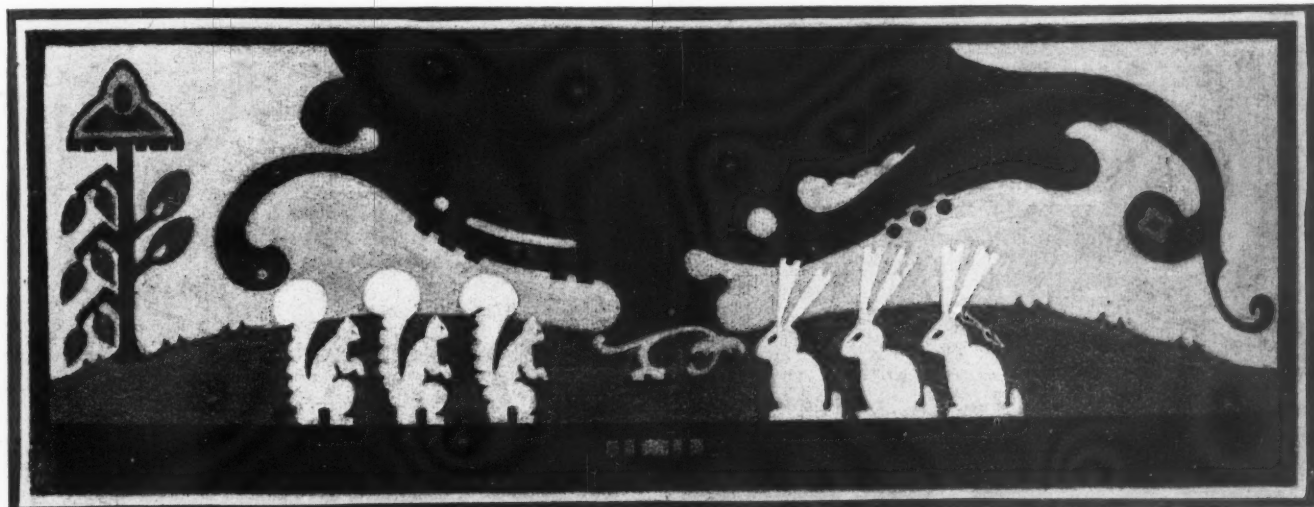


M. Fredericks

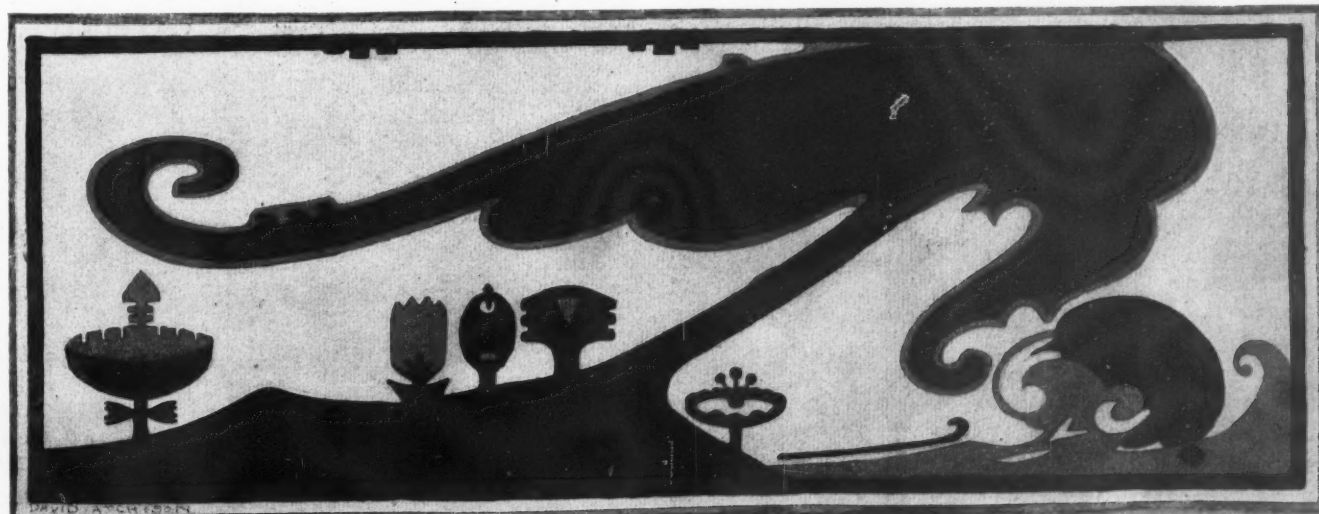




E. Hasler



G. V. Flory



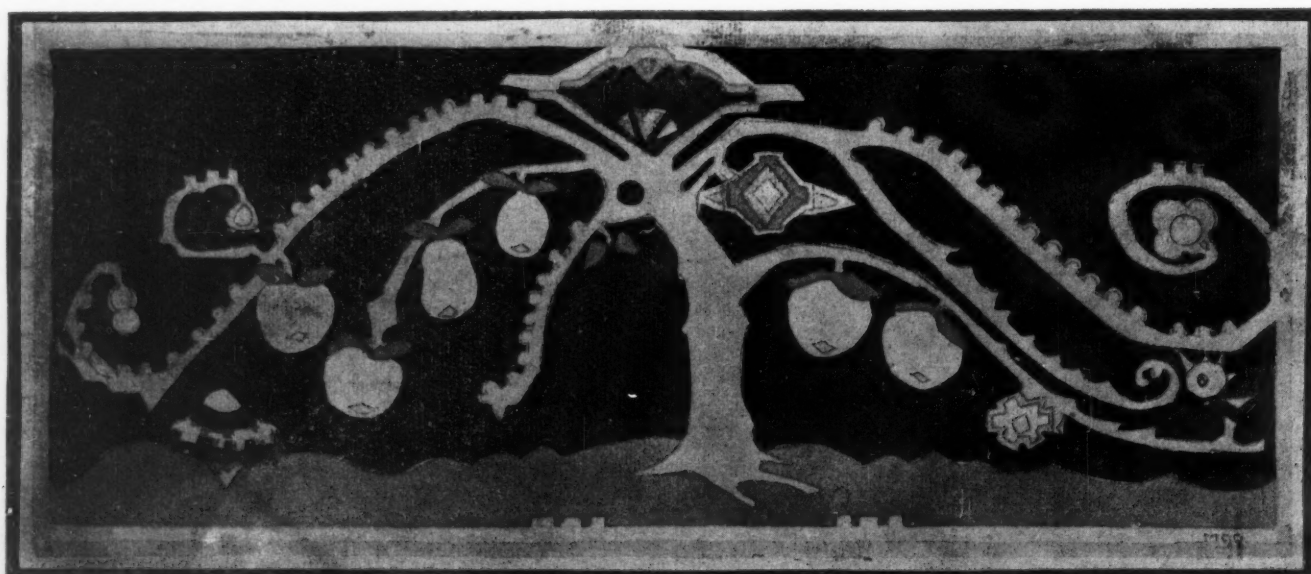
David Atchison



I. Maurer



M. Cuozzo



M. Osterman





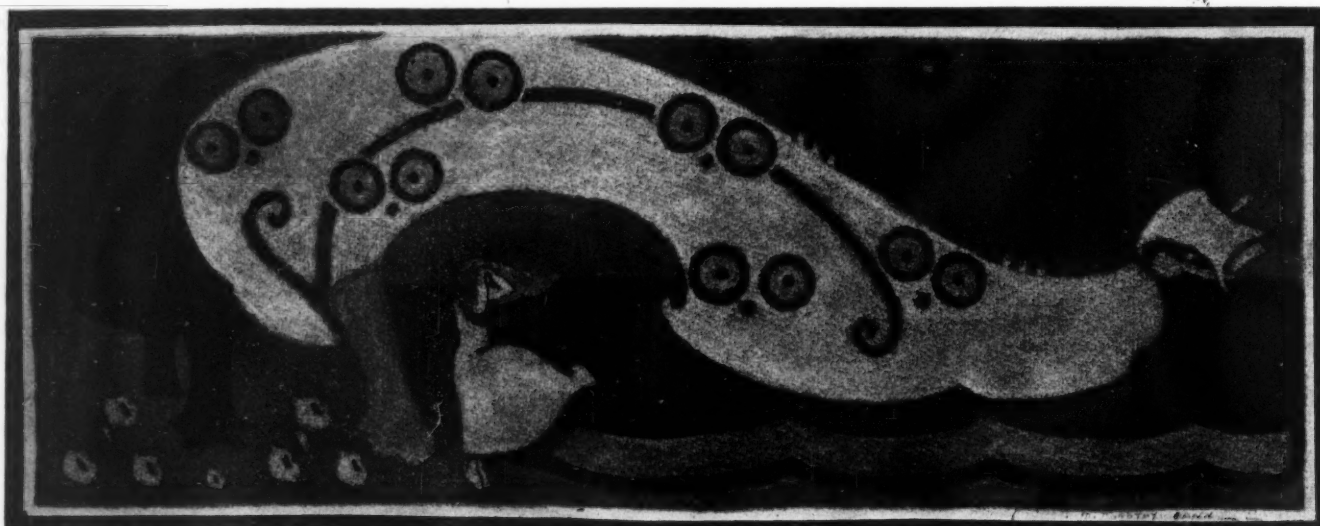
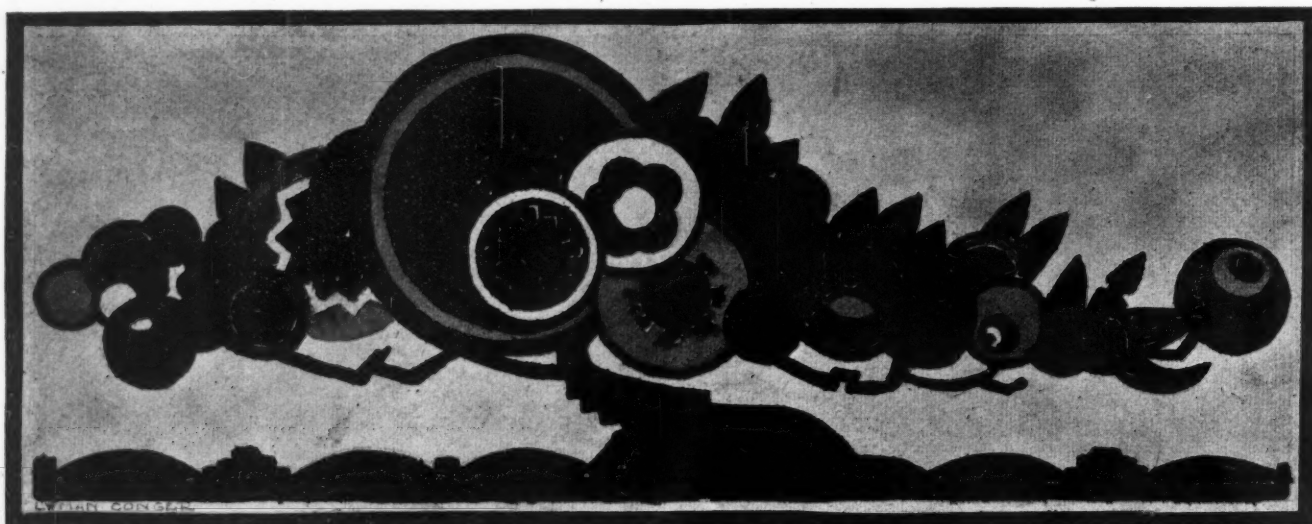
M. Kisling



J. Morris



E. Kull



(Continued from Page 61)

Then in rectangles or squares see how well the straighter though ages-old trees fit into these shapes. The rather upright trunks opposed by horizontal branches with a delightful and inspiring variety of sky shapes, seen through the massed foliage, and making a pattern of strong dark-and-light.

Who does not love an old sprawling apple tree in the spring time when it is full of blossoms? Or in the autumn with all its branches laden with luscious looking apples?

The weeping willow is pliable and very decorative as are also old plum trees, so suggestive of Japanese treatment. "The dark and gloomy pine trees," or why not one described by Joyce Kilmer as:

"A tree that may in summer wear  
A nest of robins in her hair."

Then what think you of the possibilities of designing with the tree mentioned in the Bible which bore twelve manner of fruits, and neither are we told just which kind.

So one may have a very wonderful time creating all these different ones.

The hoary, wind-swept cedars near the ocean make a strong appeal to the nature lover. One sees at a glance what a strong battle has been waged year in and year out with the elements, to endure through the long hard winter months, until the genial summer sunshine showed itself again, and the sand was warm and the sky blue with fleecy white clouds.

♦ ♦ ♦

#### PUBLISHER'S NOTE

In our last issue we informed our subscribers that there was on the market a color for Textiles, called Fabricolor, which could be used to advantage on all kinds of textiles, and we stated that this color was manufactured by L. Reusche & Co. We are advised that L. Reusche & Co. are only agents for the sale of this color, which is both manufactured and sold by the Fry Art Co. of New York. You will find their advertisement of it in our advertising columns.





DECORATIVE FIGURES—MAY WARNER







King Henry III

#### THE FLOOR TILES OF WESTMINSTER ABBEY CHAPTER HOUSE

*G. B. Gordon, Director*

*The University Museum, Philadelphia, U. S. A.*

THE old English floor tiles made at the beginning of the 13th century and as late as the 16th century have often been admired on account of their simplicity and practical utility. This is because the material and glaze make them better adapted for use underfoot than the contemporary majolica tiles of Southern Europe. Their simple decoration is well adapted to flooring. The best examples are to be seen in a series in the British Museum found in Chertsey Abbey. Visitors who enter the Chapter House of Westminster Abbey can hardly fail to notice the floor that presents a most interesting appearance and that is made up of several series of tiles of the same kind and date as those found in Chertsey Abbey. The part of the floor that you walk upon is covered with linoleum and the tiles are therefore hidden, but in the central area that is railed off the tiles may be seen.

In 1237 it was ordered that the King's "little chapel" at Westminster should be paved with "painted tiles." Whether or not the tiles then ordered to be made are the same as those at present in the floor of the Chapter House cannot be discussed here, but it may be remarked that it is not unreasonable to suppose that at least some of them are the same. There is some indication that

the tiles now in the Chapter House may have been removed from another place to their present position. It is certain that they were made early in the 13th century. These Westminster tiles have never been published and none of the books on the Abbey give a plan of the tile floor of the Chapter House or have much to say about it. Yet it is interesting for its design; it is an instructive study in tile-work and it has the extraordinary historical interest that it was the pavement on which the first of all parliaments, the first House of Commons, looked down. From their seats on the stone benches around the walls where the monks of Westminster had sat before them, the members of the first House of Commons may have found entertainment in puzzling out the varied pattern of the floor while some fellow member was speaking. In the course of time when the Chapter House was converted to other uses, a wooden floor was laid down over the tile pavement and the tiles were forgotten. In 1840 it happened that the boards were removed and the old tiles were revealed beneath.

This kind of tile is for some reason commonly called encaustic and the method of making was as follows: A common red clay of England was mixed and pressed into a mould that had carved upon its surface the design that was to appear on the tile. When the clay had set but was still damp and plastic it was taken from the mould and a white pipe clay was spread over the surface to fill the impressions made by the mould. The whole was then smoothed off, leaving the design in white or cream on a red ground.

*(Continued on Page 69)*





Luella Wakeman



Huntsman  
Floor Tile, Westminster Abbey



Abbot Crokesley  
Floor Tile, Westminster Abbey



Luella Wakeman



(Continued from Page 67)

Powdered galena was sprinkled over the face of the tile which was then finished with one firing. The qualities inherent in these tiles which commend them both for artistic effect and for practical use are the simplicity of the process of manufacture, the common materials of which they are made, the natural lead glaze and their resistance to wear. The most curious feature of the floor is the presence of two groups of picture tiles comprising twelve tiles each, but as the subjects are repeated the number of separate designs is reduced to eight. The subjects in turn fall into groups. One may be called court subjects and the other hunting subjects. The King is surely a portrait of Henry III. This can be recognized at once by a comparison with his effigy on his tomb in the Abbey. The broad forehead, the wavy locks and the short curling beard are common to the effigy and the picture tile and serve to identify the picture as that of Henry III. The Queen therefore can be no other than Eleanor, his wife. In such a group one would expect the Abbot to be Crokesley, who was appointed by Henry. The group representing the legend of Edward the Confessor and the beggar is curious. A strong tradition represents Edward with a long white beard. A picture of him on a Sedilla preserved in the Abbey shows him with a long beard and so does the contemporary Bayeux tapestry. In the tile the face of the figure representing the King is beardless and in fact the face and figure are not those of a king but a monk. It is simply a monk wearing a crown. The only explanation I



can offer is that it was the custom of the Abbey to present the story of Edward's life in the form of a play in which the characters were impersonated by the monks. The part of the King would be taken by a monk whose resources in a make-up consisted of a crown, the one thing essential. The tile maker, himself probably a monk in the Abbey, had this impersonation in mind when he drew the picture for his tile.

The admirable drawings here reproduced were made by the well-known London artist, Miss Annie G. Hunter, whose helpful memoranda I wish also to acknowledge. I am indebted to the Dean of Westminster for permission to have the tiles drawn and for his kindness in facilitating the work. The plan of the floor has been drawn by Miss Louise Baker after sketches and notes by Miss Hunter.

♦ ♦ ♦



King Edward the Confessor and the Beggar



Bowl—Helen Catlin  
Buff bowl, design in Black, Scarlet, Orange or light Orange Red.



Panel of Four Tiles with Arms of Henry III



Panel of Four Tiles with Repeated Design

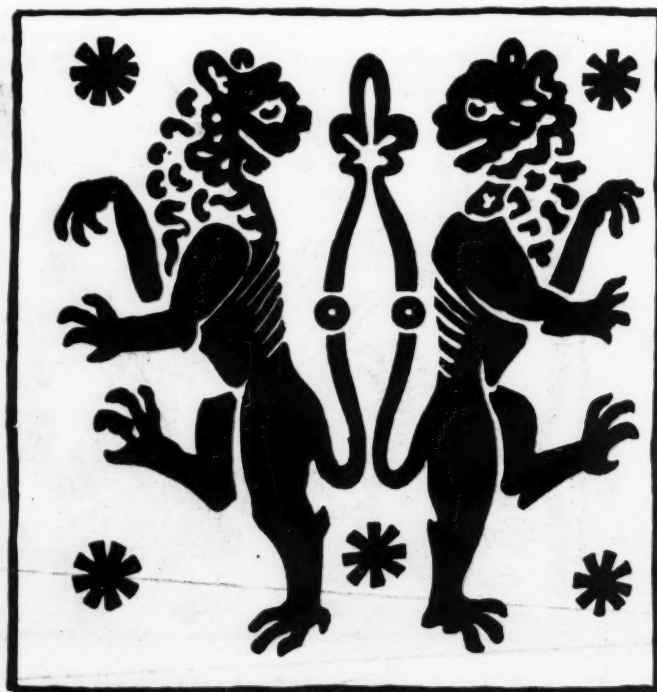
"There are a number of studio teachings and formulas of line in composition which doubtless have good reason for existence, though many of them seem rather arbitrary. Thus there is a law of repetition which calls for the paralleling of one line by another, as for instance, the line of the figure being repeated by the lines of the dress or the sofa upon which the figure is lying; or the lines of a ship's mast being repeated in other distant ships' masts. Oftentimes the repetition strengthens the main line and that is of course the ostensible reason for its use. There is another law which seems to require that no flowing line shall complete its course without being broken by an angle—for con-

trast, it is said, though why it is beautiful or agreeable any more than the contrast of a snow-storm in June is not told us. Then there is a law of continuity which requires that the line of an object, though broken, must be taken up and continued further on by another object; a law of curvature which makes certain objects in a picture the catch-points of curved lines; and innumerable laws of interchange, radiation, and harmony, all of which have their uses, but none of which can be regarded as the one and only way of composing a picture.

Perhaps the most reasonable of all the laws of composition, is the law of special prominence, which requires the pre-



One of Four Tiles Forming a Panel with Repeated Designs



Alternate Tile





One-half of a Panel of Four Tiles with Repeated Design

dominance of one or more leading objects at the expense of all the other objects in the picture. In the old Egyptian paintings this law of special prominence was enforced by giving exaggerated dimensions to the chief figure, because

the Egyptians did not know the resources of high light and high color.

The Italians did not enlarge the principal figure, but elevated it above the other figures."—*John C. Van Dyke.*



The Westminster Salmon  
A Tile in the Floor of the Chapter House



One-half of a Panel of Four Tiles with Repeated Design  
Floor Tiles of Westminster Abbey



Musicians

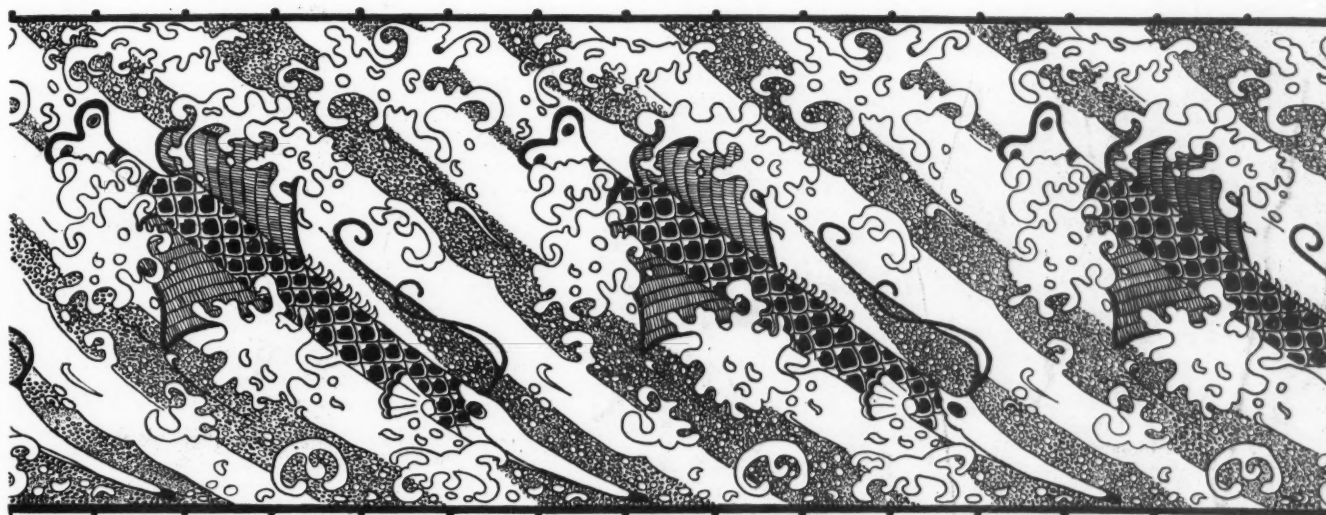


Queen Eleanor  
Floor Tiles, Westminster Abbey



Tiger Swallow-tail—Alice E. Woodman





Annie Simminger

## BORDERS FROM OCEAN GROWTHS

Ruth Harwood

University of Utah, Salt Lake City, Utah

IN the winter when nature has closed up her storeroom of design motifs one must go to books to find them. Then is the time to research into fields that are not obtainable in every-day life.

Two weeks before the ocean border problem was given the students were drawing realistic pictures of fish, shells, frogs, beetles, boats, water lilies, sea birds and everything that could be found pertaining to the sea. When it came time for the problem each one had a generous supply of material from which to choose and they began by sketching in the frame work of the design in the fundamental shapes most like the objects they were using. Before any drawing was completed the general arrangement of the design was passed upon. Sometimes the natural object from which the design was taken possessed a pattern that could not be improved upon and in that case it was used and made regular



Lucille Corless



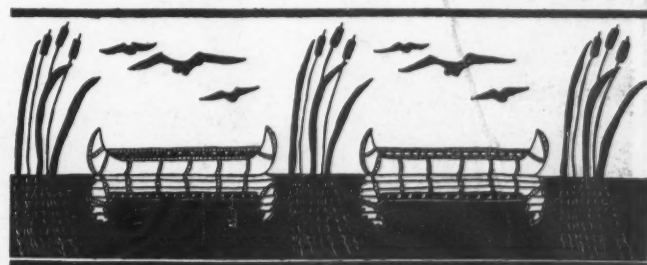
Alice Peterson



Lorene Wattis



Audrey Miller



Blanche Coray

as in a conventional design. Others took the fundamental shape of the object as a beginning and developed an original decoration in the manner of abstract designing.

The painting was done in clear colors with cool hues predominating, especially the ocean tones of blue and blue green. Warm complementary notes gave gay contrasts and soft warm and cool greys subdued the harmony.

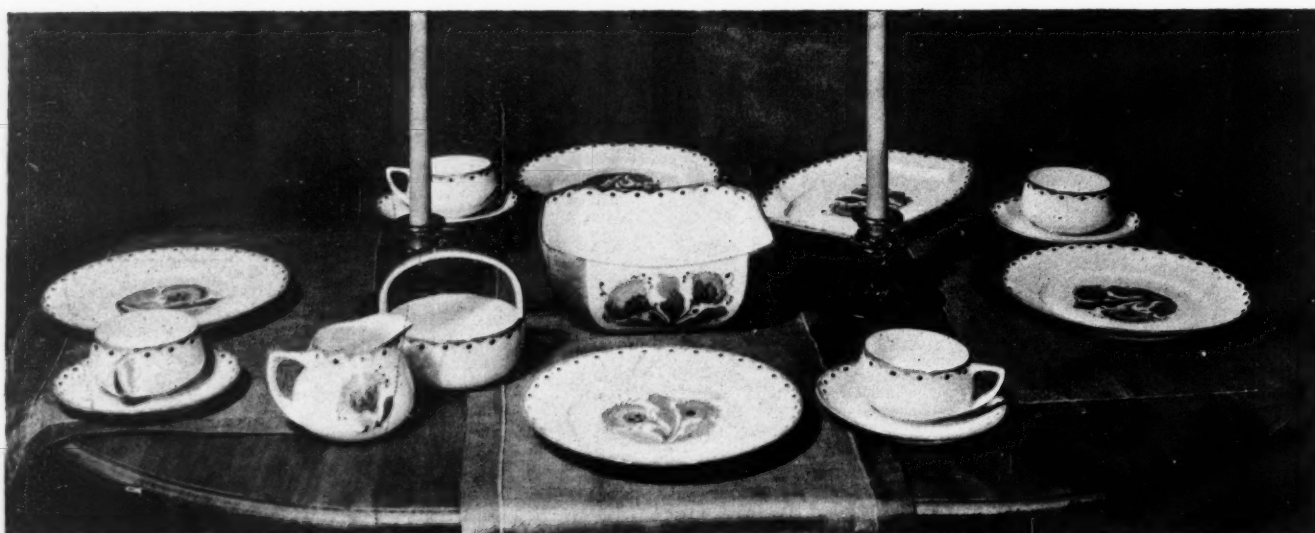


Table by Mrs. Manning



Third Course Luncheon Set  
The Misses Augusta Wurthman, Louise MacDougal and Anna Lingley



Fifth Course Luncheon Set  
Mrs. Meese, Miss Mary Hicks, Mrs. Limerick, Mrs. Roy Mosher



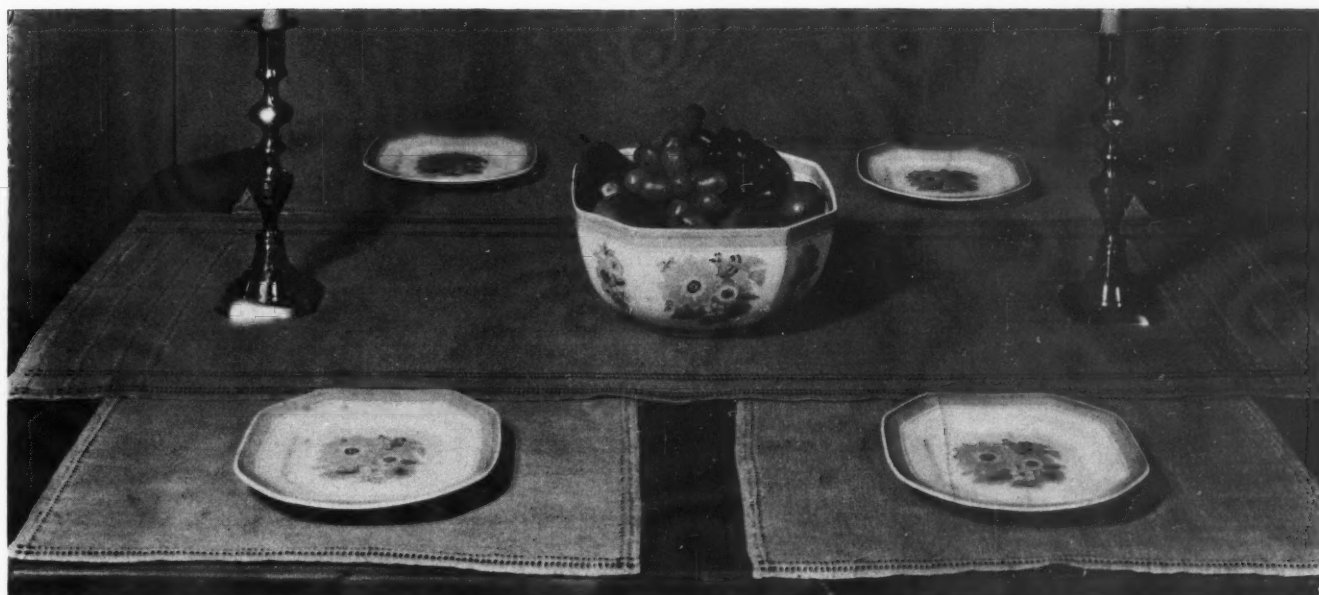


Table by Miss Nora Forster

## EXHIBITION OF THE NEWARK KERAMIC SOCIETY

THE annual exhibition of the Newark Ceramic Society was held in the lecture hall of the Newark Museum from May 17th to 30th inclusive. The exhibit opened on Tuesday evening, the seventeenth, with a private view for the invited guests of the Society and the Museum Association. The gallery was a very lovely sight with masses of spring flowers everywhere, and the charming flower arrangements of the various tables. The Society is very fortunate in having such a splendid place in which to show its work, and in the co-operation of the Museum Association which brings it a much wider field than ever before. The

show while smaller than usual, with fewer members exhibiting, was of a high standard and received much praise from the many people who visited it.

The Society stunt this year was the showing of a luncheon service of five courses set up on separate tables, each with the proper accessories.

The first table had service plates, showing a touch of blue and violet, by Miss Nora Forster, and glasses for fruit cocktail by Miss Fanny Clark. A branched candlestick of brass, flanked by two low bowls of brass for flowers made a very charming table.

The second table had a cloth of Italian linen on which



Miss Kroll      Mrs. Mosher      Miss Lingley      Miss Ehlers  
Miss Kroll      Miss Wing      Mrs. Franklin      Mrs. Limerick      Miss Ehlers  
Miss MacDougal



First Course Luncheon Set  
Miss Nora Forster and Miss Fanny Clark

were shown fine service plates in gold by Miss Charlotte Kroll, bouillon cups by Miss Ethel Wing, bread and butters by Mrs. C. Franklin, and relish dish by Mrs. Hardenburgh. The entire service done in gold made a very attractive showing.

The third, the main course, had plates by Miss Anna Lingley, bread and butter plates by Miss Augusta Wurthman, and ramekins by Miss Louise MacDougal. The color scheme of this table was a very lovely one, being in shades

of soft old yellow and red and violet. It was shown on soft yellow linen.

The fourth course, the salad, was entirely of glass done in gold with bands of matt green. The plates, candlesticks and nut dishes were by Miss Jetta Ehlers. The mayonnaise bowl and plate were by Mrs. McLoughlin. The linens were of Italian filet on deep ivory linen.

The fifth course, the dessert, was very attractive with plates by Mrs. Roy Mosher, coffee cups by Miss Mary Hicks,



Miss Kroll  
Miss Ehlers

Miss Kroll

Miss Wurthman  
Miss Anna Lingley  
Miss Lingley  
Miss Kroll

Miss Wing  
Mrs. Meeße  
Miss Kroll  
Miss Mary Hicks





Second Course Luncheon Set

Miss Charlotte Kroll, Miss Ethel Wing, Mrs. C. Franklin and Mrs. Hardenburgh

sugar and creamer by Mrs. Meese, and salts and peppers by Mrs. Limerick. The color scheme was in green, coral pink, and yellow, and it was shown on peach colored linen.

The whole service was the center of attraction for the many visitors, and with the beautiful flowers with which each table was decorated made a lovely spot in the gallery. All of the tables are shown in the photographs except the

salad course which being on glass failed to photograph with any degree of success.

Among the outstanding pieces shown were a set of mugs, and pitcher of heavy yellow ware decorated in bright enamels by Miss Anna Lingley. A very charming after-dinner coffee set, with medallions of gold and white gold  
(Continued on Page 80)



Mrs. Roy Mosher

## BEGINNERS' CORNER

*Jetta Ehlers . . . . . 1037 Grove St., Irvington, N. J.*

### WHY NOT PAINT A LUNCHEON SET?

**A**S another season is starting it may be well to take up a problem which will give us something to "bite into." A set of interesting table service has an appeal for every housewife. It is not really a great task to paint such a set, and if a simple motif is used it will soon get along, and the worker need not become wearied in the doing. A simple motif may be elaborated a little for some parts of the service and in this way a little more variety gained. With such an idea in mind, I am giving you for this month's problem, a design for a luncheon service.

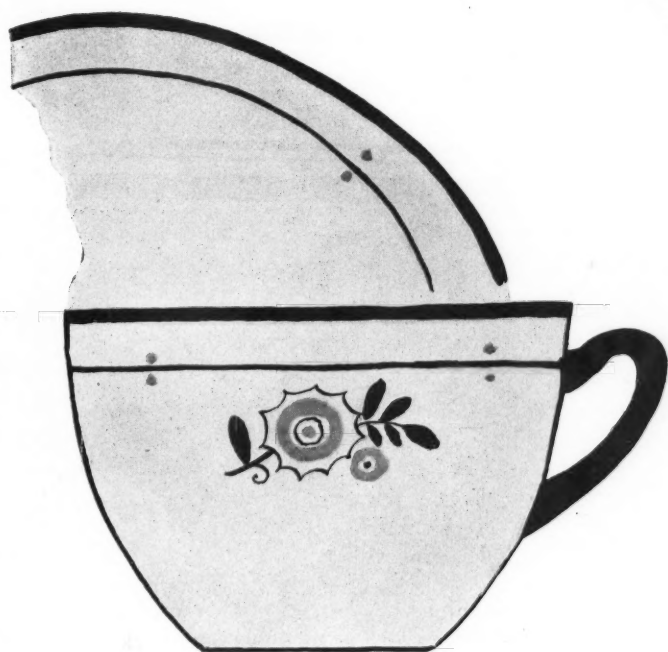
You will notice that the teapot has a basket added to the florets, and this motif may be applied to the platters cake-plate, covered dishes, or any of the large pieces of the set. It may be used on the large service plates if these are included in your set. The design given is carried out in two shades of blue, using a mixture of Russian Green and Baby Blue for all the grey parts of the pattern, and Royal Blue for the black part, including the bands and handles. If one

prefers, a simple band of Royal Blue may be used on the backs of the handles instead of the solid color. In planning a set it is well to keep the decoration simple. The most charming sets to live with are those which have been happily done, which means that one has not agonized over some needlessly intricate and laborious decoration. Remember the many times a motif has to be repeated in carrying through an entire service, and then choose something which will not prove tiresome and consequently an uninteresting task to complete. Even if the motif is simple some variety may be given it such as suggested in the design given for the problem, and added pleasure in the doing because of it.

For the average luncheon set you will want service plates, bouillon cups, bread and butter plates, plates for the main course, salad plates, dessert plates, tea-cups, and to these may be added ramekins, sherbets, relish dishes, salts and peppers, and small individual nut dishes. If serving is done at the table you will also need platters, vegetable dishes, and salad bowl. Choose your pieces with care. It is possible to buy the entire set made up from any of the dealers in white china, or it may be purchased as one goes along, as all of it is what is known as open stock. There is something refreshing about a good blue for table ware and







Cup and Saucer—Jetta Ehlers

so that has been chosen for our color scheme. All you will need for the work will be three vials of color, one of Russian Green, one of Baby Blue, and one of Royal Blue. Beginners are often misled by the first mentioned color which is really a fine turquoise blue. The motif will repeat three times on the bread and butters, five times on the other plates, and six or even seven times on the service plates. One is used on each side of the cups, with only the bands and dots on the saucers. The basket motif is repeated on both sides of the tea-pot, creamer, and sugar.

Make a very careful tracing of the unit and transfer it to the china using graphite impression paper and a good tracing point, *not* a lead pencil. Go over this with India ink, using a fine pen, and then rub over it with a piece of fine sandpaper until the line is reduced to a light grey. Many workers are not very successful in making the India ink outline. There are one or two points well to remember. Use Higgin's ready prepared India ink, as it is always ready and saves the grinding of the stick ink. A fine pen is needed and a Gillott No. 170 is the best I know. An Estabrook oval point No. 788 is also excellent and is really unsurpassed for ink work on paper. A great deal of the success depends upon the angle with which you hold your pen. Use it as nearly perpendicular as possible, and what is most important, scarcely any pressure on the pen. If the line with all your care is somewhat coarse the rubbing down with fine sandpaper will improve it. Some may think this insistence on rubbing down with sandpaper is foolish. It is quite impossible, as often stated, when the ink line or china pencil line is thick and heavy, to see whether the color has been brought up cleanly against it or not, and the result after firing is a ragged and untidy edge. When the inked line has been rubbed down to a light grey, one can see at a glance if the color has been properly laid. This grey line will hold perfectly and may be worked over without fear of rubbing off. So much of the success of china painting hangs on very simple technical points which are so apt to be regarded lightly by the beginner. A little care given the foundation work will more than repay you. It is a case of

"the longest way around being the shortest way home."

In preparing colors for this sort of painting I always give them an extra grinding, as it greatly aids in laying the color smoothly. Use a ground glass slab and a small muller and grind until the paint is very smooth and velvety.

You will notice that the design is not outlined, so extra care must be taken to keep the edges clean and clear cut. Study the pattern well before you start in. Observe that the small leaves, for instance, are rounded at the tip and not sharply pointed, and in painting remember this. Observe, also, that the line around the larger floret comes to sharp points and keep them that way. It is so easy to get away from the original drawing in making a tracing, first here and then there, especially where it is often repeated. Guard against this, because if you do not, all the grace of a design is soon lost and the whole spirit of it destroyed. Before tracing and transferring the design measure and divide the piece, gauging and drawing in the lines and bands with India ink so they may not be easily lost, as would be the case if just the china pencil were used. It is an excellent plan to do considerable of the tracing first. For example, if you are starting the set by doing the bouillon cups first, do all of the tracing on these before starting with the color work. It is very helpful to have these ready for working on whenever you may have a little spare time. Do the same with the plates and other parts of the set and you will find your set getting done in record time.

In passing, I should like to speak of a most satisfactory plan by which one may make a really worth-while gift. Perhaps your first installment may be cups and saucers as a Christmas gift. A birthday gives you the opportunity to add something more of the set, and the holidays coming around once more finds you able to add still more. It not only solves the question of "What on earth shall I do for her," but in the end makes possible a gift which most of us would be unable to present at one time. I know a young woman who is keeping at least four sets going for friends after this plan.

In choosing the blue for the set, Royal Blue, or if you haven't that, any good dark blue (Aztec is one) will do. For the lighter blue, a turquoise shade, the mixture of two parts Russian Green, and one part Baby Blue makes a very satisfactory color. Russian Green alone is a bit too green so by adding the Baby Blue we get a better quality for our



Creamer—Jetta Ehlers (Treatment on Page 80)

purpose. This is to be used in about half value. Painted heavily the color is not so good, and of course a weak wash of it is perfectly characterless. The dark blue is to be used full value. It is possible to do a set of this kind in one firing, but for the average worker much better results are to be obtained if two paintings are given. This design might be done in gold very successfully but the color I think will make a wider appeal. If one wished a very gay treatment for it the lighter parts could be done with Yellow Red with the leaves Black. The bands on edges may be done with the red. The smaller bands of black with red dots. This would make a cheery set for the summer home in the woods or by the sea. Blue and green might also be used, but the two tones of blue described in the treatment is really very satisfying and will fit in nicely with the average dining room.

To sum up: Choose your set with care. *Do not* use an over-elaborate type of decoration. Keep it simple so that you may be happy in doing it and consequently happy in using it. *Do not* spare your efforts in making a careful tracing. Remember that care in this stage of the work makes for speed in the end. Always rub down the inked line if you wish to have nice edges to your finished work. Grind the paints with extra care for all flat color work.

*Note*—This page is intended as a help to the beginner or inexperienced worker, and as we want to make it truly helpful, it has occurred to the Beginner's Page editor that many of its readers may have special problems they would like to have planned for and explained. If this is so and you will write to the page editor stating just what you desire it might prove helpful all around. There are many points that come up with the person who is working alone which might prove very interesting to others who are situated likewise. Will you send in a request if you feel the urge to do some special problem?

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#### EXHIBITION OF THE NEWARK KERAMIC SOCIETY

(Continued from page 77.)

against a background of black, the set being tinted in ivory, was shown by Mrs. C. L. Franklin. A tea set with a bold decoration of large flower forms was shown by Miss Louise MacDougal. A fine bowl done in red and gold with the outside of bowl in dusted red, was Miss Ehlers' best contribution to the exhibit. A very lovely console set, consisting of bowl and candlesticks in enamels on Belleek, was exhibited by Miss Ethel Wing. This was shown on a hand-blocked runner. Miss Lingley also showed a console set which was very interesting, done in tones of blue. A group of bowls, by Miss Augusta Wurthman, in very fine reds attracted much attention. Miss Kroll also had a fine bowl in blue. Another by Mrs. Meese was also very fine in design. Mrs. Limerick's bowl, done entirely in gold, was very striking. Of Miss Hick's exhibit, a plate done in very nice, soft color, was the best.

On the walls and forming a background for the china was displayed a fine collection of designs on paper by the members. Many of these were "scribbles" which were some of the work done under Mr. Winold Reiss. As examples of the development of imaginative design they created no end of interest and considerable amusement and added greatly to the enjoyment of the exhibit.



Sugar Bowl—Nellie Hagan

Design taken from Persian tile. Instead of the Persian colors used in plate design, this sugar bowl may be decorated in peasant colors of blue, green, orange red and orange yellow.

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#### TREATMENT FOR SMALL PITCHER

Jetta Ehlers

To keep this little pitcher in the spirit of the old time pieces, do the whole thing with Sepia, using it in different values, with band at top and the handle of Black. Some Meissen Brown has much the quality of the Dresden Sepia and may be used in place of it.

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#### THE ARTS COUNCIL OF THE CITY OF NEW YORK

This organization, which should be of great interest to struggling art students, was formed in January, 1927, under the auspices of the National Academy of Design and the Architectural League by John H. Finley, Ernest K. Satterlee, Otto H. Kahn and Miss Florence N. Levy, executive secretary.

Students will obtain there the advice of an unbiased group of experts as to where they can find the teachers who will best develop their particular talents. Next October the Council will open its headquarters in the Barbizon, the Club residence for business and professional women now nearing completion at 63d Street and Lexington Avenue. Exhibitions of the work of the best contemporary artists will be constantly on view. A large room on the main floor, equipped with stages and organ, will be available for musical and dramatic try-out. One hundred rooms will be at the disposal of art students for living quarters, while the other 600 rooms will be open to business and professional women.

For further information write to Miss Florence Levy, Secretary, 25 West 43d Street, New York.